



Theme In Robert Frost Poems

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Abstrak

This study was conducted to describe Theme structures in Robert Frost Poems. The objectives of this study are 1) to find out various patterns of Theme used in Robert Frost Poems, 2) to identify Nature realization through Theme in Robert Frost Poems, and 3) to find out the reason of the structures of Theme used Robert Frost Poems due to aesthetic perspective of poems. The data were obtained from Complete Poems of Robert Frost and were analyzed by using some steps as normally applied in descriptive qualitative method. The instruments of data collection were the clauses in selected poems in Complete Poems of Robert Frost. Moreover, the analysis was descriptive analysis which was conducted by describing the data. There were ten poems chosen; Stars, Now Close The Windows, Good Hours, The Road Not Taken, The Oven Bird, Stopping by Woods on a Snowy Evening, Blue-Butterfly Day, Acquainted with the Night, Neither Out Far Nor in Deep, and The Silken Tent. The data analysis revealed that Unmarked Multiple Theme (UMT) was dominantly used. As the result, Unmarked Multiple Theme (UMT) was 44.44%, Unmarked Simple Theme (UST) was 40.48%, Marked Multiple Theme (MMT) was 13.49% and Marked Simple Theme (MST) was 1.59%. The data analysis also revealed that nature was realized through the theme in the poems since the poems used nature terms to represent the untold message to the readers.

Keywords: Theme, Various Patterns of Theme, Poems, Nature

1. INTRODUCTION

Robert Frost is one the famous American poets. He has created many literary works especially poems. As a poet, Robert Frost used words compiled into beautiful sentences. He always used nature as his inspiration to represent his emotions and intentions through the poems. His sentences had not only simplicity but also depth interpretation to the meaning. Overall, the sentences used are well.

As a poet who explored and experimented with ideas and works, Frost certainly enjoyed the playing of mind partly for its own sake. Frost's appreciation of humanity went deeper than simply enjoying immediate experience. Most typically, it revealed itself as kind of humanism. Although he objected strongly be considered a humanist in an aesthetic sense. Frost was in his poems intensely preoccupied with man, his problems, his potential, and his basic achievements, quite commonly in non-religious terms. It is true that Frost often represented man as persisting despite the odds against him in a fearful universe, but his faith led him often to a more cheerful, optimistic view of experience. He felt that man had it in him to enjoy his world and his life. Man may not be able to exercise complete control over his natural environment nor to solve the mysteries of the universe but he can maintain the basic values built into a man for a satisfactory way of life [9].

The research takes the data from classical poems written by Robert Frost. Frost poems consist of hundreds of poems. In this research, the selected poems of his are analyzed. There are some reasons why the taken object is Frost poems. First, his works contain of beauty. The beauty represents emotions. Emotions themselves represent the essential part of literary works and they are written in an artistic way. His works are also said to be a genre of literature which reveals mystery, beauty, and loveliness of human life and nature, and in which imaginations, passions, and feelings' predominate.

Frost's *The Road Not Taken* for example has various interpretations for the readers especially for those who love a poem. The use of natural element has been there in the third stanza: *In leaves no step had trodden black*. Leaves is the symbol of nature. It is only used for a plant. It is green, could be small or big, yellow when it gets old and falls down to the earth in autumn. It is useful to produce oxygen where it has photosynthesis process; and truly those are the real meaning of leaves. For frost, it could have another meaning. It could be to show the readers that it is about a fate of a person; who do not follow other men to choose the very common choice; or it could be meant for no one thinks about this choice at all.

View it from theoretical perspective, poem genre has theme. Theme as the clause message, as Halliday said, is frequently marked off in speech by intonation, being spoken on a separate tone group; this is especially likely when the theme is either (1) an adverbial group or prepositional phrase or (2) a nominal group not functioning as subject where the theme is anything other than that which most expected [6].

The research used SFL theory especially to the Theme and Rheme. There are some reasons why Frost's poems are analyzed using Theme and Rheme. First, poems contain theme and rheme. If common sentences have themes in them, Frost also has them in his. Because they are structured into sentences, they have no different in taking lead the Themes in them.

Second, themes lead readers to understand the sentences to create meaning. Themes will illuminate the whole structures of sentence. Themes will be gotten if the readers can get the main point of the sentence. The first gotten idea is called the themes. Themes are always there in every single sentence, especially in poems.

Third, there may be similarity of constructing Theme and Rheme between common sentences and poems' sentences. If in a common sentence, Theme is the main idea to be conveyed while the Rheme is the rest of the main idea, so is the sentences in poems. The sentences in Frost's may have the same construction or it could have different ways of constructing to be found.

The forming of a poem could be dealt with the forming of a sentence commonly. Frost's *The Road Not Taken* can show the similarity of the starting point in a clause such as shown from the following table.

Table 1. Unmarked Theme

I	shall be telling this with a
Topical	sigh
Theme (US)	Rheme

I in the clause taken from stanza four can be coded as the theme; since it is normally located in the starting point called unmarked theme, furthermore it is kind of topical theme, while the rest is the rheme.

When it relates to common sentence, it can be seen from *Tommy ate banana yesterday*; *Tommy* will be the theme and the rest is the rheme. Since *Tommy* is commonly located as the starting point, so it can be called unmarked theme.

Another clause also shows the similarity of theme and rheme between poems and common sentence. The last line of the first stanza of *The Road Not Taken* shows the use of Marked theme. The table explains the theme as follow.

Table 2. Marked Theme

To where	It bent in the undergrowth;
Prepo wh-	
interpersonal	
THEME (MM)	RHEME

The words *To where* shows the different starting point of a clause since it begins with something unusual one; that is why it is called Marked theme. Besides, the presence of *wh-* senses the clause as interpersonal theme. The number of the clause is only one; however, since it begins with the *wh-* as the element of multiple theme, the clause is called multiple theme.

Dealing with the same reason can be shown from the example *Yesterday Tommy ate banana*. Now the word *Yesterday* is the starting point and it is unusual to be the theme while another is coded by the element of the transitivity system.

2. REVIEW OF LITERATURE

Grammar identifies four major, overarching functions in language called the 'metafunctions.' Metafunction is functional based on grammatical phenomena. On the other cases, human being use language in order to fulfill three functions in their lives which are known as metafunction. It is divided into three broad areas, they are the *ideational*, the *interpersonal* and the *textual*. In each metafunction, an analysis of a clause gives a different kind of structure composed from a different set of elements.

First function is the ideational function. It means that language is used to organize, to understand and to express perceptions on the world and consciousness. It can be classified into experiential and logical. The experiential function is largely concerned with content or ideas. While, the logical function is concerned with the relationship among the ideas. In the other hand, a clause is analyzed into *Process*, *Participants* and *Circumstances*, with different participant types for different process types.

The Theme is conflated with or mapped on to the Subject [1]. It is clear that the starting point which is functioned as subject or pronoun labeled as unmarked. For example: *Suryadi ate a banana yesterday*. *Suryadi* in this case is unmarked Theme as it is referred to the theory.

Since the Theme is not conflated with or mapped on to the subject the Theme is marked and often important in structuring the larger discourse. In contrast, marked Theme is unusual Theme located as the starting point of the message in the clauses. Because, in traditional grammar, the structure of a clause is normally the subject or pronoun would be the starting point. For example: *Yesterday Suryadi ate a banana*. It means that *yesterday* belongs to Marked Theme.

In the other case, *At the downtown Suryadi and Suryanto went*. This sentence means that the word *at the downtown* is as a second participant. Of course it would be marked as a Theme. Normally, second participant takes place at the end of the clause.

Second function is the interpersonal function. This function is to enable te participation in communicative acts with other people, to take on roles and to express and to understand feelings, attitudes and judgments. In the other word, language used as a participation. In addition a clause is analysed into *Mood* and *Residue*, with the mood element further analyzed into *Subject* and *Finite*.

Third function is the textual function. It means that it involves the use of language to organize the text itself. In the other word, language as used to relate what is said or written to the real world and to other linguistic events. Moreover a clause is analyzed into *Theme*.

The Theme can be Simple and Multiple Themes. Simple Theme is one element of the clause functions as the Theme [1]. It is clear that the function of the element in the Theme is not more than one. Moreover, the Themes in a simple sentence may be simple or complex. In addition, a simple Theme is coded by one element of the clause. It means that one element function of the clause as representation of experience is placed by word, group, or clause. This simple Theme is also called topical Theme.

The example of simple Theme is given by Halliday [6]. Theme has more than one group or phrase in it, like *the Walrus and Carpenter, or what the duke did with that teapot*. These were still said to be 'simple Theme' because they formed a single constituent in the structure of the clause. However, it should be noted that when this is simple, the term topical is not stated in the analysis. Specifically, this is to say that one element of a clause (process, participant and circumstance in Experiential function) is placed by word, group, or embedded clause. In the other, how far the Theme occurs in a clause, the clause absolutely has a simple Theme.

It is clear now that simple Theme is coded by the element of the clauses. In the other words, it can be said that it refers to a single constituent in the structure of the clauses. Multiple Theme is more than one element as a Theme in all clauses. More than one element places the function of Theme and each has different functions. In accordance with Halliday [6] states that various elements that tend to, or have to, occur thematically if they occur conjunctive and modal adjuncts, conjunctions and relatives.

The point after theme is necessary to be discussed. It means that after knowing Theme as the first element of the clause, then Rheme is the element after the Theme. Rheme is what it is about the main idea. In the other hand, Rheme is encoded as reminder of the clause. According to Saragih [1] Rheme is element of the clause after Theme, by the other words, in case Theme is one unit of experience, next element of the clause is Rheme. Rheme follows the Theme; the presentation removes after the points of the departure. A clause as message is analyzed by the Theme. Theme is with which the clause is concerned and Rheme is the part where the Theme is developed.

Systemic functional grammar talks about clauses and clauses complex rather than sentences [5]. Traditionally, the sentence is a unit of written language. It is the largest unit beside phrase and word. Generally, when people state a sentence, it must be in written. On the other hand, it does not apply to spoken language. People may say phrase or even word. Besides, in spoken language, it is difficult to determine whether it is a sentence or not since people will not mark his words with punctuation at the end of the sentence. Thus the sentence only appears in written language.

In systemic functional grammar, clause is the largest unit beside group and word. A clause can be defined as the largest grammatical unit, and a clause complex is two or more clauses logically connected [5]. The statement clearly defines that the clause is the major point in systemic functional grammar.

A simple clause can be the largest grammatical unit. In this case, a clause should have boundaries. At clause level, *mood, transitivity, and theme and rheme* are analyzed. The most important thing is that it is essential to know where clause begins and ends.

A clause considered from the viewpoint of transitivity, mood, and theme and rheme is a multivariate structure, that is one made up of units of different rank. A clause complex, on the other hand, is a univariate structure, that is one made of units of the same rank [5]. A clause complex is comprised of two or more clauses logically connected or put another way. A clause complex is a sequence of processes which are logically connected. Clauses can be combined through one of two logico-semantic relations: *expansion* or *projection*.

The definition of poetry is very complicated. It is also has a wide definition. There are a thousand and one definitions of poetry and they come from the pen of great poets and critics. That is why in defining the poetry is almost impossible and thus the definitions are various and sometimes they give contradictory so that they can confuse us about what poetry is.

According to Robert Frost, poetry is a kind of thing poets write [9]. This means that everything a poet writes is poetry. Not also Frost conveys the definition of poetry, the others offer another explanation of poetry.

Flanagan [4] in his writing stated that an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry has been known to employ meter and rhyme, but this is by no means necessary. Poetry is an ancient form that has gone through numerous and drastic reinvention over time. The very nature of poetry as an authentic and individual mode of expression makes it nearly impossible to define.

Generally, some say that it is difficult to understand about a poem. A poem presents considered feeling in highly structure language. One must feel it to understand the poem itself. Hard work is needed in order to have the understanding of a poem. Actually, there are some aspects that can help the reader in understanding a poem. The aspects are sense, feeling, tone, and intention [9].

In writing a poem, there are some aspects that should be in it. Three devices are used for a poem to be made; they are sense device, sound device, and structural device [9]. A poem can be analyzed by concerning three aspects; the appreciation according to the writer, not letting biography as the criteria of analyzing but as a surprised thing, and the idea of the poem. Thus the poem becomes worthy since it has aesthetics in it.

Appreciation of a poem based on the writer is simply done by himself or herself. The difficult one is when a poet has gone for long time and no one knows what his intention towards the poem. It is better to try to analyze a poem based on what a writer has for creating the work. Finding the idea of a poem can be easy or even difficult. Not all poems contain the idea from their titles, but they are in the poems. Idea is the main point of a poem since it takes the important role in understanding a poem.

Naturalism is a term applied to writing that demonstrates a deep interest in nature [7]. By concerning this phenomenon, it was true that the use of nature meant to give deep interpretation and salutation to nature, while it could be a metaphor, the drawing illustration to convey another meaning except the real one. By analyzing the poems, it can be said that actually Frost used many nature concepts to convey his idea. That is why many people regard that Frost was a *naturalist*, the one who used nature aspect to convey the message [9].

3. RESEARCH DESIGN

In this research, descriptive method was conducted by the researcher. Furthermore, design is defined as a researcher's plan of how to proceed [2]. A descriptive design was applied in this study. In the other word, this research was based on descriptive design. It meant that the data of this research were described descriptively.

Descriptive design simply describes what is going on what data shows; because it focuses on the natural characteristics of the data. In the other word, how a theory works in different phenomena. The purpose of using the descriptive design is simply because through this design, the fact of the area of interests is able to gather and to describe systematically. And this research was designed with single case system, where it was conducted only in Robert Frost's Poems.

In addition, this research also applied descriptive explanative method, meant that it was explained why Theme was applied in Robert Frost's Poems and it needed some reasons. Descriptive is the collection of data to give explanation or description about the even or accuracy of the report. By using this method the data were analyzed, and the result of the research was the description of Theme in Robert Frost's Poems.

The data of the research consisted of verses the selected poems which concerned of Themes of the poems. The data source of the study were selected of Robert Frost's Poems; *Stars (A Boy's will, 1913)*; *Now Close The Windows (A Boy's will, 1913)*; *Good Hours (North of Boston, 1914)*; *The Road Not Taken (Mountain Interval, 1916)*; *The Oven Bird (Mountain Interval, 1916)*; *Stopping by Woods on a Snowy Evening (New Hampshire, 1923)*; *Blue-Butterfly Day (New Hampshire, 1923)*; *Acquainted with the Night (West Running Brook, 1929)*; *Neither Out Far Nor in Deep (A Further Range, 1936)*; and *The Silken Tent (A Witness Tree, 1942)*.

The data analysis were administered in some steps as follows: (1) Selecting the poems due to the title based on the selected published collection, (2) Dividing stanzas into clauses from each selected poem, (3) Identifying Themes in the poems, (4) Finding various patterns of Themes, (5) Describing how Themes are structured, and (6) Stating why the structures of Theme are used due to aesthetic of poems.

4. DISCUSSION

After having the data, then the data were analyzed into: selecting the poems in *Complete Poems of Robert Frost*. After identifying the selected poems, the stanzas were divided into clauses number as the largest grammatical unit. It can be seen in the following table.

Table 3. The Description of Clauses Number of the Selected Poems

Poems	Clauses	Percentage
Stars	4	3.8%
Now Close The Windows	10	7.9%
Good Hours	13	10%
The Road Not Taken	22	17.5%
The Oven Bird	17	13.5%
Stopping By A Woods On A Snowy Evening	12	9.5%
Blue-Butterfly Day	9	7%
Acquainted With The Night	12	9.5%
Neither Out Far Nor In Deep	16	12.6%
The Silken Tent	11	8.7%
10	126	100%



Based on the above data, then it can be shown that there were 126 clauses from the selected poems in *Complete Poems of Robert Frost*. In detail there were 4 clauses for the “stars”, 10 clauses for the “now close the windows”, 13 clauses for the “good hours”, 22 clauses for the “the road not taken”, 17 clauses for the “the oven bird”, 12 clauses for the “stopping by a woods on a snowy evening”, 9 clauses for the “blue-butterfly day”, 12 clauses for the “acquainted with the night”, 16 clauses for the “neither out far nor in deep”, and 11 clauses for the “the silken tent”.

After having the description of the clauses number, then the clause numbers were analyzed into Theme structures. Moreover, it can be described that there were many types of Theme structures found in the clauses such as Textual Theme, Interpersonal Theme, and Ideational Theme which finally were marked into Unmarked Theme, Marked Theme. The labeled Simple and Multiple Theme also occurs through the analysis that finally named into Unmarked Simple Theme, Marked Simple Theme, Unmarked Multiple Theme, and Marked Multiple Theme. To make it clear, the tabulation was made into the following table.

Table 4. Pattern of Themes of Selected Poems in *Complete Poems of Robert Frost*

Poems	Textual	Interpersonal	Ideational		Clause	Percentage
			Unmarked	Marked		
Stars	3	3	3	1	4	3.8 %
Now Close The Windows	6	6	5	5	10	7.9 %
Good Hours	5	1	13	-	13	10 %
The Road Not Taken	15	9	17	5	22	17.5 %
The Oven Bird	8	5	16	1	17	13.5 %
Stopping By Woods On A Snowy Evening	6	2	12	-	12	9.5 %
Blue-Butterfly Day	7	1	9	-	9	7 %
Acquainted With The Night	3	2	10	2	12	9.5 %
Neither Out Far Nor In Deep	6	4	14	2	16	12.6 %
The Silken Tent	8	7	8	3	11	8.7 %
10	67	40	107	19	126	100 %
	53.18%	31.75%	84.92%	15.08%		

Table 4. shows that there were 67 clauses coded as Textual Theme in *Complete Poems of Robert Frost*; 40 clauses as Interpersonal Theme, and 126 clauses coded as Ideational Theme. In this case, the Ideational was divided into two: Unmarked Theme was 107 clauses and 19 clauses to Marked Theme. The total of the clause was 126 clauses. There was a different number in the total of the Theme. This was caused that the Ideational Theme related to the number of the clauses. Thus the number remained the same as the total clauses. The Textual and Interpersonal Theme were inflected in the Ideational theme of Unmarked and Marked Theme. The percentage was taken from each element number multiplied 100% and divided by the total clauses in poems.

When dealing with the analysis through Unmarked Simple Theme (UST), Marked Simple Theme (MST), Unmarked Multiple Theme (UMT), and Marked Multiple Theme (MMT), it gave different views as seen in the following table.

Table 5. Unmarked Simple Theme, Marked Simple Theme, Unmarked Multiple Theme, Marked Multiple Theme of Selected Poems in *Complete Poems of Robert Frost*

Poems	UST	MST	UMT	MMT	Clause	Percentage
Stars	-	-	3	1	4	3.8 %
Now Close The Windows	3	1	2	4	10	7.9 %
Good Hours	8	-	5	-	13	10 %
The Road Not Taken	5	-	12	5	22	17.5 %
The Oven Bird	8	-	8	1	17	13.5 %
Stopping By Woods On A Snowy Evening	6	-	6	-	12	9.5 %
Blue-Butterfly Day	2	-	7	-	9	7 %
Acquainted With The Night	8	-	2	2	12	9.5 %
Neither Out Far Nor In Deep	9	1	5	1	16	12.6 %

The Silken Tent	2	-	6	3	11	8.7 %
10	51	2	56	17	126	100 %
	40.48%	1.59%	44.44%	13.49%		

UST= Unmarked Simple Theme; MST= Marked Simple Theme; UMT= Unmarked Multiple Theme; MMT= Marked Multiple Theme

Table 5 shows the description of themes which were there in the clauses. From the table, it can be seen that Unmarked Multiple Theme dominated most the clauses by number 56 clauses with the percentage of 44.44%; Unmarked Simple Theme becomes the second one by number 51 clauses with the percentage of 40.48 %; Marked Multiple Theme is the third by number 17 clauses with the percentage of 13.49 %; and Marked Simple Theme is the least dominant by number 2 with the percentage of 1.59 %.

The whole clauses contain the theme of Textual, Interpersonal, and Ideational. It is also seen that the combination from those three occur though the clause. The poem ‘the road not taken’ for example, has Topical theme such *Two roads diverged in a yellow wood*. It is clearly seen that *Two roads* is the topical theme and also single theme that is inflected into Unmarked Simple Theme. The table shows the explanation.

Table 6. The Unmarked Simple Theme in ‘The Road Not taken’

Two roads	diverged in a yellow wood,
topical	
THEME (US)	RHEME

Other ‘the road not taken’ theme is Textual Interpersonal and Topical in *And sorry I could not travel both*. The *and* is a conjunction, also said structural, which is mapped into Textual Theme. The *sorry* is a kind of *mood adjunct*. Theoretically, it belongs to Interpersonal Theme. Again, the appearance of Topical is in *I*. Based on Simple and Multiple Theme, it is said the Unmarked Multiple Theme. It can be seen from the following table.

Table 7. The Unmarked Theme in ‘The Road Not Taken’

And sorry I	could not travel both
ConjMoodAdjct Top	
Textual interpersonal	
THEME (UM)	RHEME

The term *nature* was found in the poems used as the starting point of the message. The use of nature as the theme was to explain that the term nature can be the starting point of the message. Since it could be recognized by the use of common labeled from, it could be put into Unmarked Theme, such as in ‘the road not taken’: *Two roads diverged in a yellow wood*.

Two roads was the theme of the clause. It was labeled as the very common one as the starting point of the message. In this case, it was Unmarked Simple Theme. Linguistically, two roads had no meaning, it was just an ordinary word as the representation of the theme, but in poem, it was a metaphor. *Road* could be dealt with *way of life*, such destiny or could be a profession on one’s had.

Table 8. Nature as Theme

Two roads	diverged in a yellow wood,
Topical	
THEME (US)	RHEME

The term *nature* was also there as the theme can be shown from the following table.

Table 9. Nature as Theme

when a sunny summer breeze	Has dried the dew
Wh- Topical	
Textual	
THEME (UM)	RHEME

The clause contained not only the unmarked multiple theme but also the use of nature element as the theme. “A sunny summer breeze” was the nature element. Through textual development, it was labeled as the theme since it was the starting point of the message.

Based on the analysis, it is revealed that the unmarked multiple theme becomes the most dominant theme used in the poems then the unmarked simple theme is the second one. Comparing with other themes, the marked multiple theme gets the third while the marked simple theme is the least dominant theme in poems. By saying this, it has its own reason.

Most people consider that to write a poem, a person should put the unusual theme as the starting point of the message. Indeed, some poems do that but it is different from Frost. Through the analysis, it is seen that most of Frost poems started with the usual theme as the transitivity aspect of the sentence commonly. Besides, Frost did it due to the reason of his own intention. Perhaps, by saying the usual theme in the poems he could make sure his true meaning to the readers without catching it by reading the poems many times. Since the intention is one of the parts of understanding a poem, Frost did it to make his own intention clear to the readers. The aesthetics perspective may vary though the readers, however, the use of usual theme, whether in simple or multiple theme, gives the aesthetic aspect of the poems themselves.

The results, shown by the table, have its own reason. The labeled theme is due to the characteristics of forming theme theoretically. Besides, most people consider that to write a poem, a person should put the unusual theme as the starting point of the message. Indeed, some poems do that but it is different from Frost. Through the analysis, it is seen that most of Frost poems started with the usual theme as the transitivity aspect of the sentence commonly. Besides, Frost did it due to the reason of his own intention. Perhaps, by saying the usual theme in the poems he could make sure his true meaning to the readers without catching it by reading the poems many times. Since the intention is one of the parts of understanding a poem, Frost did it to make his own intention clear to the readers. The aesthetics perspective may vary though the readers, however, the use of usual theme, whether in simple or multiple theme, gives the aesthetic aspect of the poems themselves.

Based on the data analysis, it is revealed that in a poem, the picturing of theme is available. If most common sentences use the themes to understand the meaning of them, so the same case happens in the poems. The data analysis has shown the use of unmarked theme, whether in simple or multiple, while the use of marked theme, the people consider as the aesthetic aspect of a poem, is found less than the unmarked one. This shows that the poems have the same character of conveying the theme such in the common sentences. Through the analysis, the data shows that the unmarked multiple theme dominated the theme structure accompanied by the unmarked simple theme as the second, the marked multiple theme as the third and the marked simple theme as the last one.

The term of nature occurs in the poems since they use nature element to say a certain meaning. Some will consider that nature is a symbol represents the poet's intention of something. However, not all people can do it easily since the nature elements may represent various meanings. In the research, the finding of nature elements is available as the theme structure of the clause. It indicates that nature can be the theme structure of the clause, the same as the common sentence use generally.

The use of nature is the main point to represent the message, either linguistically or semantically. Linguistically, in this case systemic functional grammar, it can be the topical theme, the starting point of the message. The nature element truly signifies the theme, whether it is unmarked in the form of simple and multiple theme. On the other hand, the use of nature represents many things semantically. In the poem 'the road not taken' for example, the use road simply tells only the road, as a way to reach somewhere. Because this relates to a poem, then it could be the faith or even a destiny to be taken as human being. Therefore, the nature element used in the poem cannot be separated from either systemic functional grammar or semantic through the poetry.

Based on data analysis, those relate to Halliday's emphasize [6] that Theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned. Since English is indicated by the position of the clause the thematic status is signaled by its position which is located as the first. It is clear that the Theme is the element which serves as the point of departure of the message.

The same point is not the same as in a poem. Generally, to find out the verse, stanza, or line is easy. Therefore, the thematic structure should not be difficult to reveal. However, the divisions of clause are the main problem to describe. A clause should be revealed carefully in order to get the theme structures in the clause. When the division of the clause seems to be clear, then the theme structure can be analyzed. Thus, the words indeed the poems give something different to analyze.

Besides, the three types of themes are implemented through the data analysis of the whole clauses. In systemic functional grammar, the kinds of themes cannot be avoided but indeed in the clause. As the largest unit, clause gives significant result of theme conveyed in it. Textual Theme dominated the most in the clause of the poems. It signifies that Frost liked to use the element forming of it as the message to convey to the reader. Interpersonal theme is the second one, and the last, to be there in clause. Due to this reason is rather than that Frost used minimum number of element of Interpersonal itself to have the message conveyed. On the other hand, the Ideational theme fulfills the whole clauses. The mapped of unmarked and marked is dominantly found through the clauses. That is why, in numbers, the Ideational has the same number as the total number of the clauses.

While analyzing the thematic structure found in the poems, the research was also to find out the *analysis* of the poem. Moreover, from the poems taken as the data told humanity aspects. By saying this, the meaning taken to humanity is composed by using natural things. The analysis cannot be separated from systemic functional grammar, thematic structure in this case. When dealing the analysis through the theme, actually it concerns with one of the themes or even the combination of the theme which were inflected in the clause. Since the clause takes the important role through the data analysis, then the analysis of the poem is related to the thematic structure.

Besides the theme gotten through the analysis, there are some interpretations toward the poem. *Stars* gave a warning, death could come anytime, anywhere but preparation should be done wisely. *Now Close The Windows*

taught the humans being to be aware of life because life consisted two things: happiness and sadness. *Good Hours* stated about loneliness to face death, everyone would die finally and alone to face it.

The Road Not Taken told the story of Frost's decision to be a poet. It taught a *road* could bring success for him who believed in it even though only he who took it as the difference one from the others. *The Oven Bird* still offered the story of death, but it was composed by the suggestions to do anything wisely before facing the death. *Stopping by A Woods on A Snowy Evening* offered the caution to make a decision. It taught to consider everything wisely and carefully before being the final answer of a big question.

Blue-Butterfly Day also stated about the concerning to face the life. Life should be estimated because the time was so short to do good things, before death finally came to him. *Acquainted with the Night* said about the loneliness and solitude. The two things would cover someone but he could not tell it to anyone but felt it by himself until his death. *Neither Out Far Nor In Deep* told about looking for truth. When finding the truth, someone should avoid one way direction but concerning everything by the other ways that served it well. While *the Silken Tent* stated the woman's struggle in loving and protecting the one she loved whatever the conditions and whenever the time and also wherever the place.

5. CONCLUSION

After having the data analysis, conclusions are drawn as the following.

1. Multiple Theme was dominantly used in selected poems of Robert Frost especially Unmarked Multiple Theme where Simple Theme especially Unmarked Simple Theme became the second one used mostly in the poems, besides the Textual is dominant through the whole clauses then followed by Interpersonal theme.
2. Nature was realized as the theme structure in selected of Robert Frost's poems by finding it which was there in the whole clause, from the position as subject to the object of the sentence.
3. Theme structures contributed to see what was going on in the selected poems of Robert Frost. It withdrew the similarity of marking Theme in the clause in the poems as the marking Theme in the common sentence which indicates the aesthetic perspective of the poem.

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